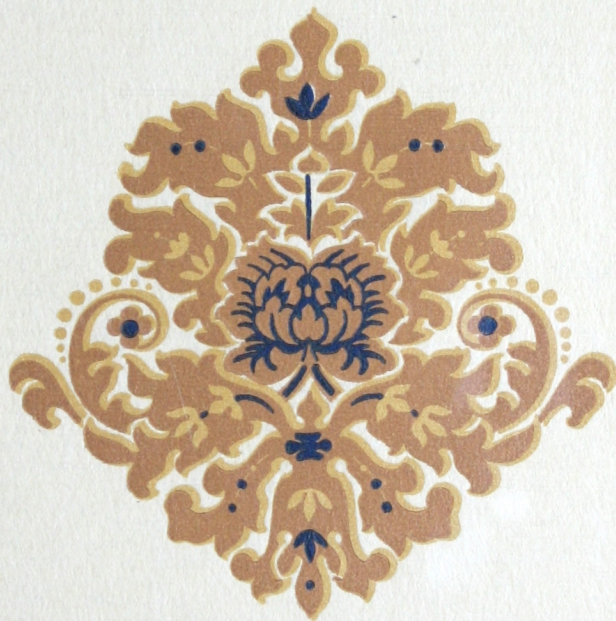


COLOR

The Secret of
Beautiful Homes



THE T. EATON CO. LIMITED
CANADA

Digitized by:



ASSOCIATION FOR
PRESERVATION TECHNOLOGY,
INTERNATIONAL

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

www.apti.org

From the collection of:



CANADIAN CENTRE FOR
ARCHITECTURE /
CENTRE CANADIEN D'ARCHITECTURE

www.cca.qc.ca

9580
TC
507

HOLL
MOLL
687R

COLOR

The Secret of Beautiful Homes

BY ETHEL DAVIS SEAL

ILLUSTRATIONS BY MARION H. DISMANT



PUBLISHED BY
THE ORINOKA MILLS
NEW YORK
MILLS: PHILADELPHIA



A MODERN STYLE DAMASK, ORINOKA CHARMANT NO. 9292, COLOR 200

COLOR

Is the Secret of Beautiful Homes

By ETHEL DAVIS SEAL



EARLY always color is the secret of beautiful rooms. For no matter how new or how old a home may be, how shabby or how grand it is to begin with, it may be transformed into instant beauty by stunning color schemes. Just think of the rare opportunities we have in this weaving of color harmonies! Is your home unalluring? With lovely tones of peacock and gold you can make it transcend many mansions! Is your living room awkward and stiff? Try some dull rose damask at its windows, jade green on a sofa, and rose, leaf green and ivory stripe on a chair,—and see if the room will not soon live up to this new friendliness you have given it. Have you a room that is dark? Curtains the color of gold bring the sunshine indoors. Mauve and jade, or a subtle harmony in apple greens, may be just the prescription to lend smart distinction to some room that is now unprepossessing . . . And if you love blue, hang shimmering yards of it for enchanting draw curtains in one of your rooms that may glory in a slip of it too! Color IS beauty. And once you start to learn how, you will find the whole realm of color magic at your disposal, whether your problem is the refurbishing of some out-of-date house into a new lease on life and delight, or in bringing to pass that lovely little home of your dreams.

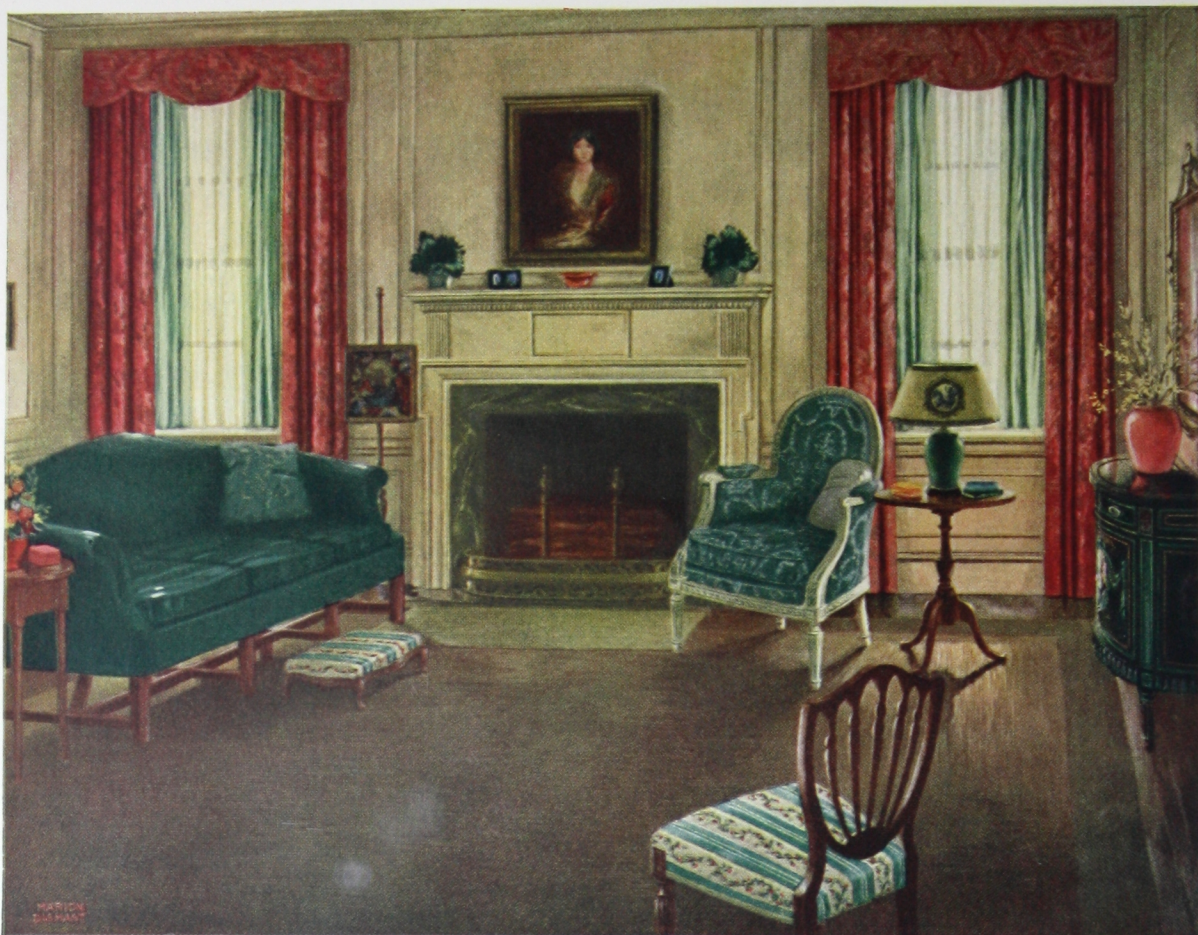
Now of course everyone knows that fabrics present the first and most important means whereby lovely color schemes may be achieved. Window treatments alone, by the sheer beauty of the materials selected, have it in their power to carry any room to success. Glass curtains frequently show the softness of decorative hues, draw curtains of intriguingly brilliant color often are slipped demurely behind the more important overdrapes, which in themselves present their gleaming lengths of loveliness as a culmination of a perfect color scheme. Sofas and chairs, either by means of permanent upholstery coverings or of colorful slips, are expected to fulfil their part in the color scheme

as well as in the comfort of the room. Beds, no longer white elephants, are dressed in engaging combinations of color; dressing tables blossom forth in gay flouncings; a panel of shimmering fabric is hung on some wall . . . Thus grows each color scheme, until it flourishes in perfected beauty.

But no matter how delightful are the color schemes you have planned so eagerly for these rooms of yours, no matter how much beauty you have managed to capture, you must be sure that next week, next month, or next year, the colors you have chosen with such care will not be changed or faded, that in solving your color scheme you will have solved it once for all, by presenting your home with schemes of color that are permanent, and which will keep their lovely tones as long as the fabrics remain in use. This is true wisdom, and in the end, the truest of economies.

Without doubt it is because I myself have been for years an enthusiastic user of Orinoka fabrics, finding in them a color inspiration for the creating of some of my most beautiful schemes, and finding in them also a real satisfaction in economy and true permanence of color, that I have been asked to write this booklet. As I think of my windows draped in Orinoka, my Orinoka-covered chairs, my early American bed hung with Orinoka, my Orinoka dressing table, and of the years of wear yielded by each fabric, each one still of the same color as the day I bought it, I am proud indeed to give you some of my recipes for color-scheming lovely rooms with Orinoka fabrics. And if you follow them I am sure you will reap the same benefit I have done, by using Orinoka fabrics for your palette in the creating of your most beautiful color schemes.

Because I believe so thoroughly in the achievement of beauty through the art of color-scheming, let us take a trip together through the ideal house, color-scheming it with beauty as we go, and adding for good measure a choice of rooms, and a variety of methods for dispensing lovely fabrics, so that there will be found sufficient variety for all kinds of necessities and tastes.



THE DRAWING ROOM

Side Draperies and Valances, Orinoka Lustre Venetian Damask No. 2207/22

Draw Curtains, Orinoka Raydale Taffeta No. 1345/294

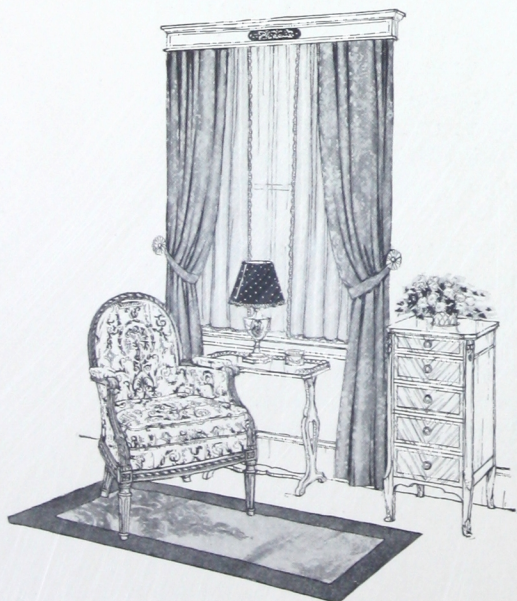
Class Curtains, Orinoka Rayfield No. 1516/24

Sofa, Orinoka Yarn-dyed Single Face Mercerized Velvet No. 1650/16

Arm Chair, Orinoka Georgian Damask No. 2551/33

Hepplewhite Chair, seat cover with Orinoka Antoinette Stripe No. 9344/15

Another window treatment suggestion



The Drawing Room

NOWADAYS many people find that a drawing room is indispensable, since its scheme of furnishing shows just that extra degree of formality that fits it for the more important entertaining for which families of consequence must provide. In its logical position near the entrance hall, this drawing room may be designed solely for the formal reception and entertainment of guests; or, if there is not some secondary room elsewhere which may be used as a family living room, it may achieve within itself the double purpose for which both rooms are used. It may be sufficiently sturdy and comfortable to welcome the pursuits of the family, and at the same time it may be sufficiently dressy, by reason of its furniture types, its fabrics, and its color scheme, to form a fitting background for more grand occasions. For such a room, there is no more suitable furniture to choose than eighteenth century period types selected

from the styles of various nations. For such a room, nothing could be more charming than the Orinoka fabrics I have chosen in rose and green, and which are shown in use in this lovely drawing room pictured here.

Against walls that are canvas-hung, pleasantly paneled with narrow wooden moldings, and painted a pale warm cream, the window treatments are delightfully and colorfully distinctive, and prepare for the final success of the entire room scheme. The sidedrapes and valances are of Orinoka Lustre Venetian Damask (2207 color 22) in the most luscious tone of coppery rose, showing a faint self-patterning, a lovely silky surface, and an effect of antiquity so smart today, and so difficult to obtain in new fabrics. The valances are scalloped, the sidedrapes are floor length. Draw curtains of Orinoka Raydale Taffeta (1345 color 294) in shimmering seafoam green reach to the window sills, and may be drawn at will, thus dispensing with the need of the harsher window shade. The glass curtains are of Orinoka Rayfield (1516 color 24), a sheer and silky tissue, in a cool tone of old ivory.

The sofa, to be seen at the left of the hearth, is covered in Orinoka Yarn-dyed Single Face Mercerized Velvet (1650 color 16) in cool leaf green. The arm chair at the right is very beautiful in Orinoka Georgian Damask in a soft and dull jade green (2551 color 33), patterned in a classic design of delicate festoons in silvery putty tones. The Hepplewhite chair to be seen in the foreground, and which is one of a pair, has been given a seat of Orinoka Antoinette Stripe (9344 color 15) in warm ivory and green, the ivory stripes patterned with a vine in tones of green and rose. These are the fabrics which have been chosen for the beautification of this drawing room, and which furnish sufficient variety to allow for necessary duplication on other pieces which may be needed in the room. Another arm chair may be done in the same Orinoka Georgian Damask in dull jade green which has been used for the covering of the arm chair at the right of the hearth; still another chair may be covered to match the window overdrapes, in the Orinoka Lustre Venetian Damask toned in warm copper-rose. And a pillow or so of the velvet like the sofa covering may add its note of weight in the furthering of this decorative scheme.

Furniture of eighteenth century style finds in such a drawing room its perfect setting, and besides the semi-circular Adam commode with decorated antique black exterior, and an interior of apple green, there might be French chests in old ivory or green, a slim Chippendale book cabinet in antique mahogany, and a Sheraton or Hepplewhite table in the same wood. The rug is plain taupe color and in front of the hearth there is a faintly patterned Chinese rug showing a creamy ground.

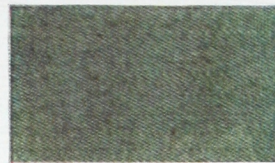
The Living Room

ILLUSTRATED ON PAGE 6

SO often the family living room is judged by its coziness of scheme. One expects gay colors which may stand hard wear with a great amount of cheerfulness, one hopes for the comfort of sturdy lounging



Orinoka Lustre Venetian Damask
No. 2207/22



Orinoka Raydale Taffeta No. 1345/294



Orinoka Rayfield No. 1516/24



Orinoka Yarn-dyed Single Face Mercer-
ized Velvet No. 1650/16



Orinoka Georgian Damask No. 2551/33



Orinoka Antoinette Stripe No. 9344/15



THE LIVING ROOM

Side Draperies and Valances, Orinoka Tokio Damask No. 8974/36
 Glass Curtains, Orinoka Rayfield No. 1516/31
 Sofa, Orinoka Shadow Stripe Velour No. 1900/63

Chair right of hearth, Orinoka Single Face Velvet No. 1650/46
 Cozwell Chair, Orinoka Marlin Damask No. 2038/22
 Chair, foreground, Orinoka Super-Raydale Taffeta No. 1741/55

Another window treatment
 suggestion



chairs, the informality of flounced slipcovers, a fireplace that is used whenever possible, friendly books and lamps, and windows that are capable of permitting quantities of sun. And yet, just because of its comfort, there is no reason why the living room should seem clumsy; because of its hard wear, there is no reason why it should lack in cheerful colors. That is if you make use of lovely Orinoka fabrics which will not fade.

For the friendly living room that is shown you here, I have chosen a cheerful color scheme of peacock blue and flame and gold, weighted by tones of taupe and black for character. The windows are distinctive in their overdrapes of blue, and sunny in their glass curtains of gold. Orinoka Tokio Damask (8974 color 36) in changeable greenish blue and gold, patterned in dolphins and flowers in blue showing a satin finish, has been selected for the side draperies and valances of the windows. While this material may be used on either side, the richest effect is gained by selecting the side which shows most blue, which has been done in this case.

The glass curtains of Orinoka Rayfield (1516 color 31) in the sunniest of yellows could be counted on to lure the sun indoors on the darkest day, and to provide cheer at all times in the friendliest of living rooms.

The sofa has been covered in Orinoka Shadow Stripe Velour (1900 color 63), a marvelously rich fabric duskily striped in blue, red, green and orange seen in vague shimmerings of color through a velvety pile of black, and offering a fine contrast of character when seen with the brilliant curtains. The chair at the right of the hearth is upholstered in a soft flame colored velvet, Orinoka Single Face Velvet (1650 color 46); the Coxwell chair at the left of the fireplace is particularly smart in its rich damask covering of small-figured taupe and gold, Orinoka Marlin Damask (2088 color 22). This fabric is satin-backed with an allover patterning of antique metallic thread, and is so richly unobtrusive in its character that it permits the use of an extra amount of brilliant color elsewhere in the room. The chair in the foreground is smartly slipped in Orinoka Super-Raydale Taffeta (1741 color 55) in a lovely peacock blue which is shot unobtrusively with orange, and which long has been one of my greatest favorites. This fabric may be had more sturdily quilted if desired, if an extra amount of durability is required for slip-cover use.

WHEN LIVING ROOMS SHOW DEFINITE PERIOD TENDENCIES

While no one questions the homelike charm of such a living room as this, achieved as it is through the choice of lovely fabrics, gorgeous color, and composite furniture types, many modern living rooms are schemed more particularly in some definite national style such as that of Spain, Italy, or medieval England. Even when this is so, by the proper choice of fabrics it is more than possible to provide against austerity by giving each such room real charm of color and really livable and homelike effects. Choosing Orinoka fabrics which show this magic charm of color as well as suitability of character and design is an easy thing to do no matter what period tendency the room may show.

A Spanish Room

ILLUSTRATED ON PAGE 8

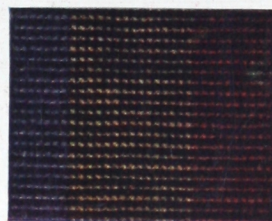
I PARTICULARLY like the Spanish room I have schemed in Orinoka. It is brilliant in color, but not garish, which is so often found to be the fault of our modern conception of the Spanish style. I have founded my scheme on old reds, for the red of pomegranates is decoratively typical of the best Spanish schemes. For curtains I have selected a most stunning fabric in ivory and old red, Orinoka Coptic Damask (2152 color 48), in which the circular designs add immensely to the background accented by conventional bird and flower motifs. Red and bisque-ivory are the only two colors employed, but the texture of this material is rich in contrasts, combining silky and flat-finish effects with the richness of chenille weaving.



Orinoka Tokio Damask No. 8974/36



Orinoka Rayfield No. 1516/31



Orinoka Shadow Stripe Velour
No. 1900/63



Orinoka Single Face Velvet
No. 1650/46



Orinoka Marlin Damask No. 2088/22



Orinoka Super-Raydale Taffeta
No. 1741/55



A ROOM OF THE SPANISH PERIOD

Curtains, Orinoka Coptic Damask No. 2152/43
 Wall Hangings, Orinoka Brocaded Frou Frou No. 2453/5

Sofa, Orinoka Single Face Velvet No. 1650/46
 Chair, Orinoka Radiant Damask No. 8980/8

Another window treatment suggestion



On the creamy ecru walls, one or two wall hangings of Orinoka Brocaded Frou Frou (2453 color 5) would add an exceedingly decorative note. This material shows a background of pale putty and gold, highly lustrous, which permits the use of an extraordinarily vivid design in jade green, orange, old red, gold, fuchsia, and blue, one repeat of the motif covering well over a yard of space. A Spanish sofa, covered in Orinoka Single Face Velvet (1650 color 46) in a marvelous old red, would be highly effective placed under a wall hanging of the character already described. A chair might be covered in this old red velvet too; and one or two chairs should be upholstered in Orinoka Radiant Damask (8980 color 8), a beautiful lustrous damask in deep antique cafe-au-lait blending effectively with the tones of cream, ivory, putty and gold which have added so largely their subtle attractions to the scheme of this room. Antique red and gold fringe may be used to accent upholsteries of this neutral cafe-au-lait damask.

In deference to the green in the figured wall hangings, a carpet rug of

very dull jade has been laid on the black and ivory tiled floor. The vargueño, a typically Spanish piece seen between the windows, is decorated in black and gold and green, with an interior of pomegranate red. In the room also there may be one or two small accenting furniture pieces which show color treatment on their wood; the rest of the pieces may be typically Spanish, and in walnut wood. A Dante chair, used in both Spanish and Italian settings with equal suitability, may add an individual note.

An Italian Room

ILLUSTRATED ON PAGE 10

ALIVING room or library furnished in the Italian style is selected for many homes on account of the wealth of character it imparts. And on the selection of the fabrics for the scheming of such a room may depend much of the room's success. While any number of color schemes might be suggested with true suitability, I have selected one certain scheme which suits me best of all. It is founded on some lovely Orinoka fabrics, schemed in subtle lavender and mulberry tones, which give the effect of quietness and antiquity which any seventeenth century Italian room should have.

One of these fabrics is a large-figured tapestry so stunning that almost would one be tempted to use too much of it in a single room, it would be so hard to refrain from using it "to cover one more chair!" On a background of antique black there is a continuous seventeenth century floral pattern with all the bold character of old crewel work, but reproduced in gros-point tapestry; the stems and leaves are of old yellow having the tone of antique gold; the conventionalized flower motifs are predominantly toned in mulberry running from cool to deep warm shades. Used with this there is much cool jade, some old blue, gold and ecru. This Orinoka Antique Tapestry (9474 color 3) could be used for the covering of the sofa and one chair, with the possibility that a flat hanging of it might be used above the hearth. Or two chairs could be covered in the tapestry, and the wall hanging may be of it too. The window hangings should be of a plain color, and I have selected a warm rich mulberry damask, self-patterned, for the side draperies. This fabric, Orinoka Lustre Damask (2421 color 27) would look especially well with additional draw curtains of Orinoka Damask (2347 color 20) in pale putty and gold in unobtrusive figuring.

If it is found desirable to confine the use of the figure tapestry to some of the chairs, the sofa could be covered in a warm mulberry frieze, very stunning in its rough heaviness. This fabric is Orinoka Frieze Velour (2508 color 19). If the tapestry has been selected for the sofa, then this lovely frieze could be used on a chair or so. An alternative choice for upholstery, which would give variety if selected for one piece, may be found in Orinoka Striped Tapestry (8213 color 3) in deep wisteria and putty color.



Orinoka Ceptic Damask No. 2152/48



Orinoka Froccaded Frou Frou
No. 2453/5



Orinoka Single Face Velvet
No. 1650/46



Orinoka Radiant Damask No. 8920/8

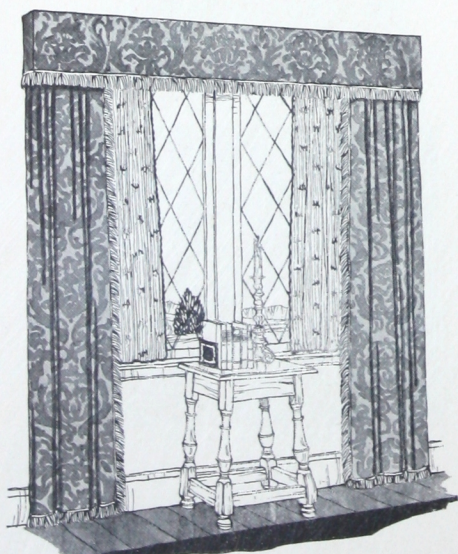


A ROOM IN THE ITALIAN MANNER

Window Hangings, Orinoka Lustre Damask No. 2421/27
Chair and flat hanging over hearth, Orinoka Antique Tapestry
No. 9474/3

Draw Curtains, Orinoka Damask No. 2347/20
Covering for Sofa, Orinoka Frieze Velour No. 2508/19
Wing Chair, Orinoka Striped Tapestry No. 8213/3

Another window treatment
suggestion.



An Elizabethan Room

ILLUSTRATED ON PAGE 12

SMART fashions in furnishing the home have returned to sixteenth and seventeenth century reproductions of old oak furniture, so I have chosen a group of Orinoka fabrics designed to impart real beauty of style and color to an Elizabethan room. Of course we must start with window draperies showing a typical crewel design on a neutrally light background, for nothing could be more suitable. This fabric is Orinoka Jacobean Frou Frou (2466 color 15), and on its pale sand-colored background the crewel design is woven in old reds and yellows and blues and soft gray-greens. The side draperies and the valances of the windows are made of this material, fringe-trimmed in dull red. The glass curtains are of lovely putty-colored Orinoka Bengal Cloth (2569 color 1), very lustrous and with the smart appearance of antique silk. Draw curtains, if these are to add their inimitable style to the window treatments, may be of

Orinoka Raydale Taffeta (1345 color 65), in dull gold.

The sofa to be seen below the window grouping is covered in Orinoka Worsted Jaspé Moquette (2432 color 25) a frieze in a grayed leaf green; the chair at the left is covered in an old wine-red fabric having the lustrous appearance of a fancy-weave antique satin. This fabric is Orinoka Art Momie Cloth (2496 color 700). The chair at the right is covered in Orinoka Radiant Damask (9281 color 252) in a delightful antique gold effect with an undertoning of soft green to be seen in its unobtrusive floral pattern. This fabric may be used also for a wall hanging above the hearth.

A Formal Dining Room

ILLUSTRATED ON PAGE 14

IF you have decided to scheme your living room in one of the three sturdy period styles which have just been described, you will want a dining room in keeping, and you may select any one of the other two fabric groupings for its development. But if you are interested in a home furnished in the more delicate spirit of the eighteenth century, and you have found appeal in the rose and green drawing room schemed in Orinoka, you will want a dining room done in formal vein to match.

This dining room reflects the classic spirit of the eighteenth century as interpreted by Hepplewhite and his confreres, and you will want fabrics which do full justice to this golden age of furniture design. One of the most popular colors for dining room use always has been blue; so I have selected Orinoka fabrics in soft blues and yellows for the scheming of this room.

The window side draperies are floor length, and are made of Orinoka Lustre Damask (9083 color 40) in soft and pale old blue with a patterning of silver color in a floral motif rather lavishly displayed. The scalloped window valances are of plain blue fabric exactly matching the satin background of this damask. The glass curtains are of Orinoka Sunetha Gauze (2166 color 1), in lustrous creamy tone to blend with the cream-painted paneled walls, and the weave of this glass curtain fabric shows an effective cross-bar. The seats of the chairs are covered in gold tapestry ornamented in brilliant blue diagonal bands forming a diamond patterning. This fabric is Orinoka Small Figured Lustre Tapestry (9411 color 1). The screen is covered in Orinoka Small Figured Antoinette (8936 color 70) in a brilliant yellow-gold. With the mahogany furniture in this room, and the cream-colored walls, an unobtrusively figured Chinese rug in putty color and blue and gold, with accenting notes of copper-rose, would be effective.

And to plan the link of color harmony between your eighteenth century drawing room and this dining room schemed in the eighteenth century, too, besides the warm cream color used on the walls of both the rooms, in the dining room you may fill your flower bowls with blossoms of deep rose, and you may have rose-colored shield shades on your candle sconces. In the rose and green drawing room you may add a few details of blue,—



Orinoka Lustre Damask No. 2421/27



Orinoka Damask No. 2347/20



Orinoka Antique Tapestry No. 9474/3



Orinoka Striped Tapestry No. 6213/3



Orinoka Frieze Velour No. 2508/19



AN ELIZABETHAN ROOM

Window Draperies and Valance, Orinoka Jacobean Frou Frou No. 2466/15
 Draw Curtains, Orinoka Raydale Taffeta No. 1345/65
 Glass Curtains, Orinoka Bengal Cloth No. 2569/1

Sofa, Orinoka Worsted Jaspé Moquette No. 2432/25
 Chair at left, Orinoka Art Momie Cloth No. 2496/700
 Chair at right, Orinoka Radiant Damask No. 9281/252

Another window treatment
 suggestion



a row of small books in blue tooled leather, a bit or so of Chinese cloisonné in greenish blue, and some peacock bowls for flowers. Thus proceeds the logical and harmonious linking of the differing color schemes of neighboring rooms.

A Dining Room of Modern Tendency

ILLUSTRATED ON PAGE 16

BUT if you are not ready to live up to a formal eighteenth century dining room, if you want instead a dining room planned in the more informal modern feeling, gay with surprisingly original color effects, you can plan a dining room such as never was, with furniture of black and fabrics of green and gold for the major keynotes. Since I am going to suggest Orinoka Raydale Taffeta (1345 color 130) in jade green shot with gold for draw curtains at the windows, I am going to suggest the room woodwork painted in a jade green approximating the tone of green in these curtains. With this woodwork, nothing could be more effective

than walls covered in gold. On each side of the hearth, plan for an open-faced built-in cupboard for china: the outer woodwork of these cupboards should be done in the jade green, the interior shelved portions should be painted in Chinese red, which will act as an extremely effective background for colorful pieces of Spanish and Italian pottery. The furniture in the room should be painted in black: but to prove that there is nothing tame about black furniture, paint the front of the chest in a startling panel design which almost entirely covers its drawer fronts in a compact and modernistically colorful patterning of conventionalized flowers, foliage, and birds in rich yellows, Chinese reds, jade greens, and a touch here and there of gold leaf for extra brilliance.

At the windows hang sidedrapes of Orinoka Marlin Radiant Damask (9292 color 231) in a stunning allover patterning of brilliant jade green and gold, over glass curtains of Orinoka Rayfield Gauze (1516 color 31) in plain gold. In between these two sets of curtains hang draw curtains of the Orinoka Raydale Taffeta (1345 color 130) in jade green shot with gold, thus adding an extra note of effective color, as well as dispensing with the need for roller shades. On the chairs use tie-on pad cushions of Orinoka Art Cubist Damask (9226 color 2), a startlingly effective material patterned with small blockings of green, black and rich yellow. Over the chest, hang a mirror framed in Chinese red lacquer, and on the floor lay a rug of jade green, gray, or plain black.

A Scheme for Your Sunroom

ILLUSTRATED ON PAGE 18

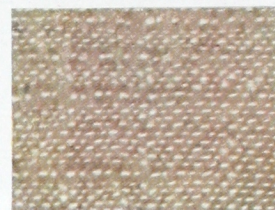
BUT the informal dining room is not the only room in the house in which you may dare a gay scheme. There is also the sunroom. For sunrooms are among the impromptu parts of the house where relaxation of mind and of spirit are often achieved through the very "difference" of the drapery fabrics and the room's color scheme. So for this sunroom which is schemed so effectively, there have been chosen just the right Orinoka fabrics to gain this result. Draw curtains of Orinoka Raydale (1345 color 400) in buttercup yellow seem to bring the sunshine indoors even on gray days, so that the room will be truly a sunroom despite overhead skies. Sidedrapes, which could be used as draw curtains, too, if desired, are of quilted taffeta in a softly brilliant jade green shot with beige Orinoka Quilted Raydale (2555 color 119)—to suggest the green world of summer even after the tree branches are bare. And for upholstery fabrics on the wicker pieces enameled in orange, I have chosen a very boldly designed material depicting modernistic flowers in tones of orange and henna, jade green, and wistaria, on a background of cream color. This material is Orinoka Frou Frou (9356 color 1). And it is so very stunning, it should be used, too, for any valances which it may be possible to combine with the window side draperies of jade quilted taffeta. A valance of this Frou Frou may be seen at the window series back of the wicker sofa that is upholstered in it too.



Orinoka Jacobean Frou Frou
No. 2466/15



Orinoka Raydale Taffeta No. 1345/65



Orinoka Eengal Cloth No. 2569/1



Orinoka Worsted Jaspé Moquette
No. 2432/25



Orinoka Art Momie Cloth No. 2496/700



Orinoka Radiant Damask No. 9281/252



A FORMAL DINING ROOM

*Side Draperies, Orinoka Lustre Damask
No. 9033/40
Glass Curtains, Orinoka Sunetha Gauze No. 2166/1*

*Valances, Orinoka Blue Satin matching Damask No. 2649/40
Chair Seats, Orinoka Small Figured Lustre Tapestry No. 9411/1
Screen, Orinoka Small Figured Antoinette No. 8936/70*

*Another window treatment
suggestion*



Pillows covered in Orinoka Raydale Taffeta (1345 color 100) in henna shot with silver, are laid on the sofa; and the ladderback chair to be seen in the foreground is cushioned in Orinoka Art Cubist Damask (9226 color 3) in Chinese red, jade and black. The floor is tiled in a dull brick color, and the garden urn is of an earthenware red.

A Lovely Bedroom Schemed in Lavenders and Apple Greens

ILLUSTRATED ON PAGE 20

BUT however much one desires exuberant effects in informal and occasional rooms,—in scheming the bedrooms, almost by instinct cool, soft colors are sought,—lovely harmonies which will prove both restful and becoming, as well as being effective in themselves. There is no scheme of color more calmly dignified than the combination of soft

lavender and green: no matter where it is met it always seems newly distinctive, and newly flattering. And it may be used with any wood, or with furniture painted in one of the tones which have been so fittingly combined in such perfect harmony. So I am sure that the Orinoka fabrics I have chosen for this special bedroom will be as popular as they deserve to be.

The windows have been given overdrapes of a delightful new material called Orinoka Marquise Antoinette (9409 color 209), a heavy taffeta of soft pale apple green woven with small posies in rose tones scattered every few inches over its surface. It is a lovely thing! And as the material is draped in long shimmering folds, a slight undertoning of rose seems to glint along each pleat . . . Of course the long sidedrapes of this fabric must be draped back and looped to make the most of this two-toned gleaming lusciousness of color! And as they are looped back, the draw curtains of changeable mauve, undertoned with green, are seen in most effective contrast. These mauve draw curtains are of Orinoka Raydale Taffeta (1345 color 423). The glass curtains are of silvery cream Orinoka Raywick Gauze (5148 color 315), and these curtains furnish the key color for the wall tone which will be effective in this room.

While the furniture of this room could be of mahogany, walnut, satinwood, antique maple, ivory, black, or antiqued lilac, I have chosen to scheme the room around furniture of apple green. On the beds there are counterpanes of lilac, striped at the sides with unequal bands of ivory, putty, green, rose and lavender, every one of which colors would give a new suggestion for the furniture color, if green had not already been determined on. These Orinoka bedspreads are 2231 color 110. The arm chair to be seen in the corner of the room near the windows is upholstered in Orinoka Antoinette Stripe (9215 color 6), showing a rich antique ivory ground, accented with tiny posies in rose and green, and banded by leaf-green stripes. The dressing table is flounced in Orinoka Art Silk Kelvedon Stripe (2335 color 101) in a jaspéd taffeta effect, and of a very brilliant apple green color, striped infrequently with deep lilac. The scalloped apron of this dressing table is made of plain lilac in the same material, and the stool is cushioned in this too. The small slipper chair at the foot of one of the beds is covered in Orinoka Green Quilted Taffeta (2555 color 209) with a cushion of Orinoka Quilted Brocaded Taffeta (2594 color 209). The screen is covered to match the arm chair in Orinoka Antoinette Stripe (9215 color 6). The floor is covered with rose-taupe velvet.

And Last, a Bedroom That Is Quaint!

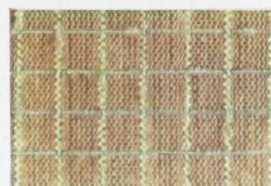
ILLUSTRATED ON PAGE 22

NOWADAYS, nearly everyone has to have one bedroom that is demurely old-fashioned in some way or other. Maybe its bed will be canopied and its walls will be sprigged; maybe it will have a woven Colonial counterpane on the bed and hooked rugs on the floor, while

[15]



Orinoka Lustre Damask No. 9083/40



Orinoka Sunetha Gauze No. 2166/1



Blue Satin Matching Damask
No. 2649/40



Orinoka Small Figured Lustre
Tapestry No. 9411/1



Orinoka Small Figured Antoinette
No. 8936/70

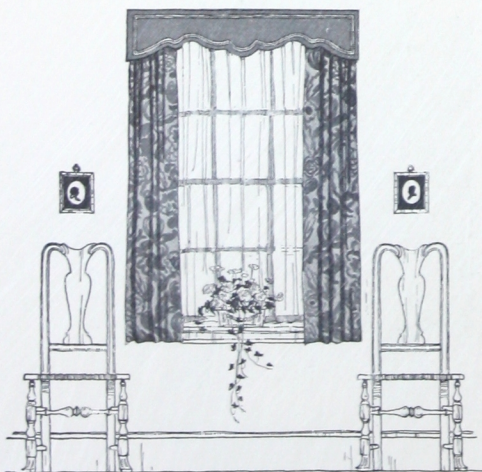


A DINING ROOM OF MODERN TENDENCY

Side Draperies, Orinoka Marlin Radiant Damask No. 9292/231
Draw Curtains, Orinoka Raydale Taffeta No. 1345/130

Glass Curtains, Orinoka Rayfield Gauze No. 1516/31
Tie-on Pad Cushions on Chairs, Orinoka Art Cubist Damask No. 9226/2

*Another window treatment
 suggestion*



wing chairs and quaint posied curtains give it a delightfully old-timey look. For the windows of such an old-fashioned room I have chosen Orinoka Provincetown Toile (9369 color 1), which looks as though it had been woven by hand ever so many years ago, with its unbleached ivory ground, and its early American posies of crushed turquoise and henna and rose. This material is very light in tone on account of its pale background, so for contrast I have chosen glass curtains of Orinoka Rayfield Gauze (1516 color 41) in crushed turquoise.

The furniture used in the room is of maple. And on the bed there has been laid a woven Colonial counterpane in a small plaid of henna and white, which melts into an effect of pale orange. This spread is Orinoka (9368 color 8). The wing chair to be seen at the right, on the other side of the bed by the windows, is covered in Orinoka Small Figured Tapestry (8778 color 600), which is a quaint checked fabric in orange and green and black on a tan ground. The chaise longue at the left of the room by the windows is upholstered in quilted taffeta in a green nearly

the color of the crushed turquoise glass curtains. This fabric is Orinoka Quilted Taffeta (2555 color 119). And it is also used to flounce the bed under the counterpane. The rugs on the floor are hooked, and harmonize with the room scheme in their use of gaily bright colors. Pillows covered in Orinoka Raydale Taffeta (5265 color 1220), in bright orange-henna, are used on the chairs.

These Schemes Must be Duplicated With Subtle Exactness

HERE then are the color schemes that I promised you when I suggested our trip through some ideal rooms made lovely with Orinoka fabrics. I have chosen each scheme with great care, each fabric so that just the right harmony of tone value, the right complement of color, the proper degree of lustre, of pattern, are grouped together in each room. Each scheme duplicated with subtle exactness is sure to carry the room to success. So don't be tempted to combine two schemes in one room, or change a material here and there and hope for the same degree of beauty. Color is the secret of beautiful rooms,—but it has to be the right color.

Also, no matter how beautiful color is in the beginning, it must hold its first exact loveliness, it must **STAY NEW**, in order to stay beautiful. And in color scheming with Orinoka Guaranteed Sunfast and Tubfast Fabrics, it's a great comfort to know that each fabric **IS** guaranteed sunfast and tubfast, and if color changes from exposure to the sunlight or from washing, the fabric will be replaced with new goods, or the purchase price will be refunded. Naturally any lovely possession should be well cared for, however, and in washing the lighter-weight materials, these should not be rubbed or wrung, but carefully squeezed so that the threads of the fabrics will not become twisted. Also, the laundering should be done with the purest of soapflakes.

Suggestions for Choosing Curtain Styles

UNLESS there is such a lovely view from some window that you hesitate to hide it, nearly all windows look better for the use of glass curtains, which lend an effect of softness and finish to the room. After all, these glass curtains may be pushed back to each side to admit the view, or more light, if you desire it. And to facilitate ease of moving, often glass curtains are given a draw cord construction. Glass curtains should reach from the inner and upper window trim to the sill, leaving sufficient space between these curtains and the glass for the roller shade, which is usually kept rolled up out of sight during the day to allow the sun to bring out the full beauty of your glass curtains, which are so often



Orinoka Marlin Radiant Damask
No. 9292/231



Orinoka Raydale Taffeta No. 1345/130



Orinoka Rayfield Gauze No. 1516/31



Orinoka Art Cubist Damask
No. 9226/2



THE SUNROOM

Side Draperies, Orinoka Quilted Raydale No. 2555/119
Draw Curtains, Orinoka Raydale No. 1345/400
Valances, Orinoka Frou Frou No. 9356/1

Fabric on wicker pieces, Orinoka Frou Frou No. 9356/1
Ladderback Chair cushioned, Orinoka Art Cubist Damask No. 9226/3
Pillows, Orinoka Raydale Taffeta No. 1345/100

Another window treatment
 suggestion



of color, or else of some beautiful silvery tone. As a rule glass curtains should be made the full width of the material, and always two curtains should be allowed to each window, with plain hems at the bottoms and inner sides. When the glass curtains are made with headings, and attached to their rods with rings or hooks adjusted on the wrong side at the base of the heading so that they will not show, the excess fullness of the curtain may be laid in three or four fine pleats on the right side, over each hook or ring . . . I mention this here because it makes the glass curtains look so smart. In planning glass curtains, extra material should be folded into the casings or headings, and sometimes into the hems, to allow for shrinking. And to cause glass curtains to hang well, weighted strips, procurable by the yard, are enclosed in the hems. Except in the case of ruffled early American glass curtains, glass curtains should not be tied back.

Curtains of color next to the glass are exceedingly smart,—the favored colors being yellow, orange, and green, in somewhat soft tones of paleness.

When the scheme of the room, or the exterior of the house, will not permit of glass curtains of positive color, tones of putty and sand, beige and cream, are found to be neutrally adaptable, and, through their beauty of weave and their lovely shimmering surface textures, seem to impart that desirable feeling of extra sunshine as the light filters through them into the room. Orinoka Guaranteed Sunfast and Tubfast glass curtain fabrics, which include such very lovely gauzes and tissues, whether of color or the more neutral pale tones, are delightful in the quality of sunniness and light they invariably impart to room schemes.

When positive color must be sacrificed in the choosing of glass curtains, in favor of the more neutral creamy tints,—draw curtains of color are singularly effective when hung between the glass curtains and the overdrapes. Usually draw curtains are of about the weight of Orinoka Raydale Taffeta; they are at their loveliest when selected of some brilliant color, which complements that of the overdraperies, and is different from that of the glass curtains; and unless some particular need of the room demands a figured material for its draw curtains, the fabric should be plain, or shimmeringly beautiful in its use of two changeable tones.

At the same time that they dispense with the need for roller shades, draw curtains impart the last word in smartness and grace to the window which perhaps might lack otherwise in colorful distinction. Of course such curtains are given a draw cord construction; and while a heavier colored glass curtain arranged for drawing may take their place, or the sidedrapes themselves be arranged to be drawn over the window at night,—when the draw curtains are planned as the third pair of curtains in any window treatment, they should extend from the upper trim to the window sill, and be hidden back of their overdrapes except for those few inches of allurements which peep forth down the inner sides, ready to be drawn into full view at night.

The sidedrapes of windows may be planned to reach to the bottom of the sill trim, or to the floor,—never halfway between. Whether they are to be planned for drawing or not, these side draperies should not be skimpy. Usually the full width of material is allowed, even when the sidedrape is planned to be stationary, and by a series of grouped small pleats or boxpleats on the right side over the hooks at the top, the fullness is confined in a way that keeps the curtain from bulkiness. Side draperies of handsome materials usually are lined and interlined, not only to give adequate protection to the fabrics, but to make the drapes hang well. But when the sidedrapes are translucent, and a feature of their beauty is derived from the light filtering through, of course no lining is needed.

Window valances are very important. And their use is two-fold, since they not only hide from sight all curtain construction rods, rings and cords, but they act as decorative finishes to window treatments as well. Sometimes the valance will ruin the appearance of the window by being too deep; sometimes it is so shallow that it does not cover adequately the upper trim and the rods; so the proportion of the valance should



Orinoka Quilted Raydale No. 2555/119



Orinoka Raydale No. 1345/400



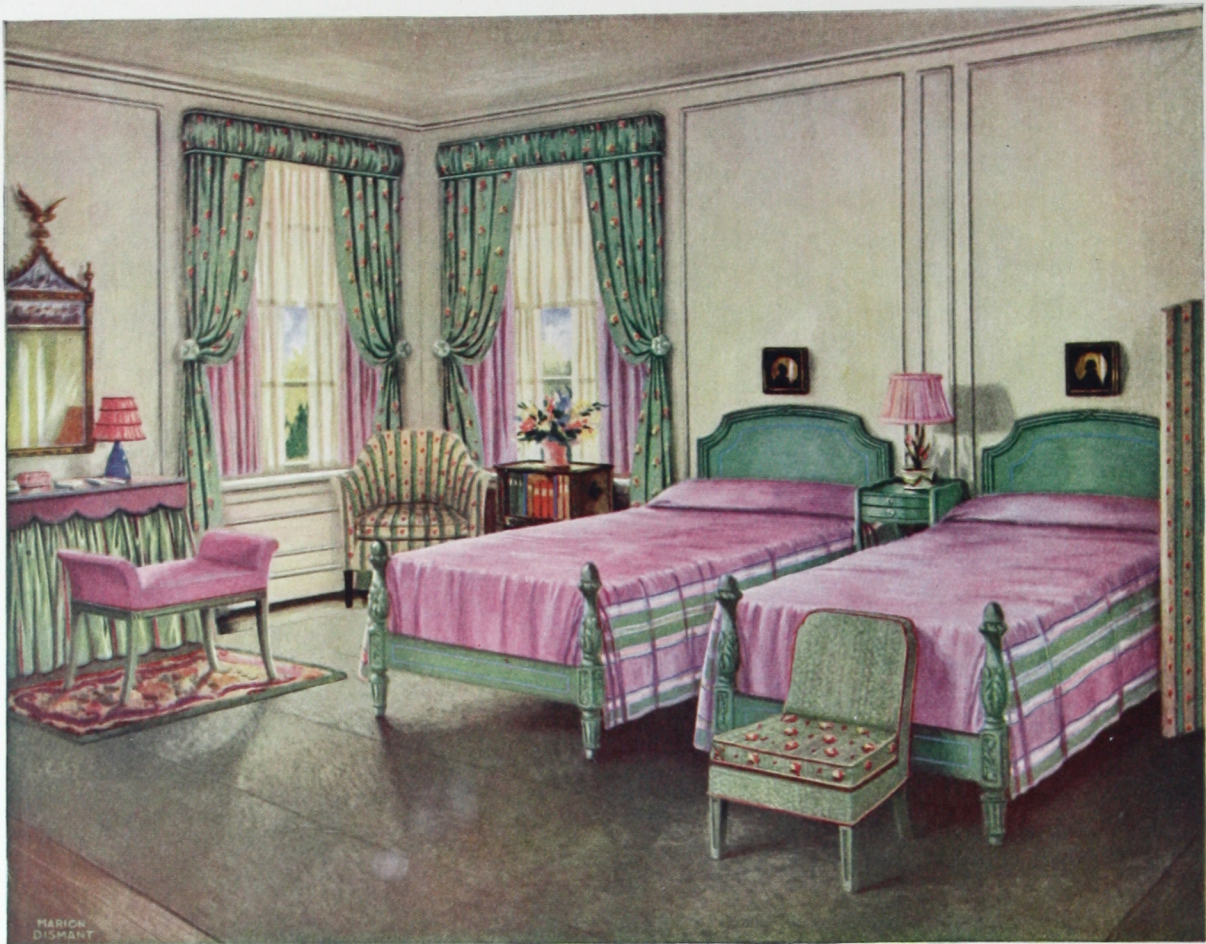
Orinoka Frou Frou No. 9356/1



Orinoka Raydale Taffeta No. 1345/100



Orinoka Art Cubist Damask
No. 9226/3

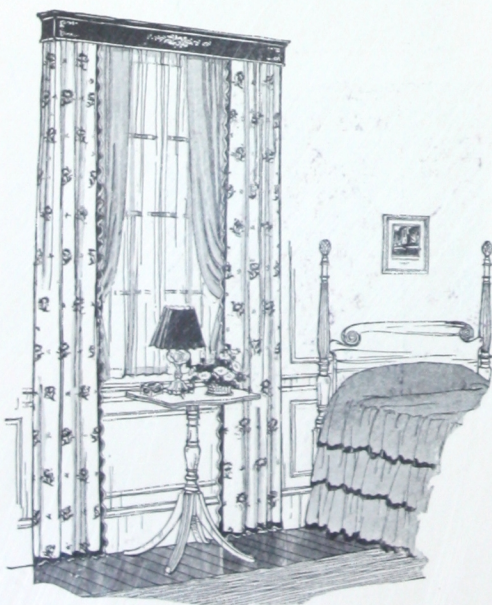


A BEDROOM IN LAVENDER AND GREEN

Over-draperies, Orinoka Marquise Antoinette No. 9409/209
Draw Curtains, Orinoka Raydale Taffeta No. 1345/423
Glass Curtains, Orinoka Raywick Gauze No. 5148/315
Bedspreads, Orinoka Fantasie Taffeta No. 2231/110

Arm Chair and Screen, Orinoka Antoinette Stripe No. 9215/6
Flounced Dressing Table, Orinoka Art Silk Kelvedon Stripe No. 2335/101
Scalloped apron of Dressing Table and Stool, Orinoka Kelvedon No. 1741/301
Slipper Chair, in Quilted Taffetas Nos. 2555/209 and 2594/209

Another window treatment
 suggestion



always be studied in relation to the size of the window that is to be curtained. The many window treatments pictured here will be of invaluable help in this, as well as other details.

Valances should not be designed in overly fancy shapes, but if they are curved, the curves should be subtle, and few; and on beautiful fabrics, little trimming is required. Fabric valances may match the sidedrapes, or else they may blend in color but differ in fabric. A plain damask valance may be used with figured damask sidedrapes, or vice versa, the plain damask exactly matching the background of the damask that is figured. Valances of plain velvet also are effective with lustrous sidedrapes, whether figured or plain. Fabric valances usually are lined, and when they are made flat without shirring, they need both lining and interlining to set well. And it should be remembered that valances fashioned of formal materials which show great beauty of texture and weave, should be unfurled as a rule. Narrow cornices of wood, given some decorative finish, frequently frame the tops of the fabric valances, adding a new note of

beauty as well as being of use; and wider cornices made entirely of wood are often partially covered with fabric, or else painted and decorated in a manner to blend with the window's sidedrapes.

Tiebacks often add a certain finish to a window treatment, and if these tiebacks are planned to be unexaggerated in style, and are not set too tight nor too high, they may be added to any window treatment with real advantage, regardless of the room's style tendency. When the room shows a marked tendency to some certain period, however, there is more excuse for a proper exaggeration in the style of the tiebacks, but even in such cases extremes are apt to be modified by conservative good taste.

Since so much of the beauty of any room depends on the curtaining of its windows, too much attention cannot be paid to the selection of decorative fabrics of lovely color, texture and weave. And having chosen these, too much restraint cannot be exercised in the avoidance of over-elaboration of style and of trimming. Especially is this true when choosing the superlatively beautiful Orinoka fabrics for draperies, for the beauty of the fabrics themselves supply the essential style to the room. And after you have chosen these fabrics *because* of their beauty, you will find that you have practised real economy in the truest sense of the word, for in investing in Orinoka Guaranteed Sunfast and Tubfast Draperies you will find that the initial outlay is absolutely the final expense, since your windows will be curtained once for all with real lasting beauty.

Final Steps in Color Scheming Your Home

AFTER each of your rooms is curtained effectively, then it is that you are enabled to see the chance for further touches of beauty which will carry each color scheme on to a perfect success. Perhaps you will want to duplicate the overdrape fabric in the upholstery covering of one chair, thus establishing the connection between the windows and the room's furniture. Perhaps you will want slipcovers to match your draw curtains, or to complement the color of the sidedrapes. You will find that a wall hanging of decorative fabric will lend much charm to some room; that a screen covered with a stunning material adds the final note of style that is needed. And in your bedrooms you will soon see that bedspreads of color are needed for beauty; that dressing tables, demure in shimmering flounces, add a graciousness not to be scorned when planning room schemes.

In choosing upholstery coverings for sofas and chairs, besides selecting one or two coverings blending with the curtain fabric, if not actually duplicating it, the other pieces in the room should show a pleasing variety of fabric, color and texture. The proper disposal of various fabrics on the sofas and chairs in the room schemes which have been given here, will provide many instances of the working out of this principle, and the



Orinoka Marquise Antionette
No. 9409/209



Orinoka Raydale Taffeta No. 1345/423



Orinoka Raywick Gauze No. 5148/315



Orinoka Bedspread No. 2231/110



Orinoka Antoinette Stripe No. 9215/6



Orinoka Art Silk Kelvedon Stripe
No. 2335/101



Orinoka Quilted Brocaded Taffeta
No. 2594/209

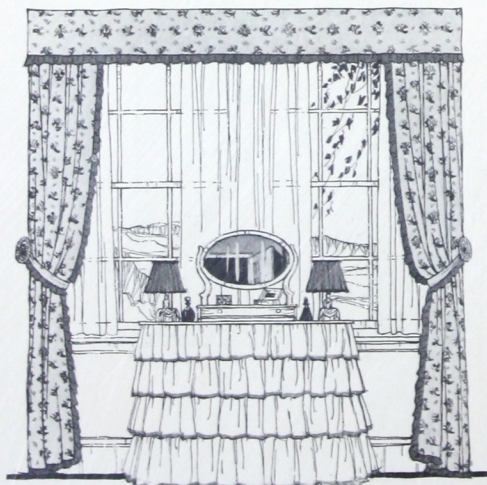


A QUAIN MAPLE BEDROOM

Window Draperies, Orinoka Provincetown Toile No. 9369/1
 Glass Curtains, Orinoka Rayfield Gauze No. 1516/41
 Colonial Counterpane, Orinoka No. 9368/8

Chairs, Orinoka Small Figured Tapestry No. 8776/600
 Chaise Longue, Flounce on Bed, Orinoka Quilted Taffeta No. 2555/119
 Pillows, Orinoka Raydale Taffeta No. 5265/1220

Another window treatment
 suggestion



achieving of style through the harmonious dissimilarity of covering fabrics, which is so much to be preferred to the stiff and unstylish fixity of matched sets.

Slipcovers of various colors are to be valued for the homelike beauty they impart to room schemes, even above the protection they afford to the pieces they cover. Except in the most formal rooms,—and how many of us have these in this day of livable homes?—a slipcover or so of brilliant changeable Raydale taffeta, either quilted or plain, adds charm and color to the most humdrum room. In my own living room, my sofa is slipped in peacock-colored taffeta, Orinoka Raydale Taffeta (1345 color 55), Turquoise and Orange, with a box-pleated flounce reaching nearly to the floor, and I consider it the note of smartness which gives my room its style. Chairs may be slipped in these taffetas, also; and it is a fine idea for turning into beauty a chair you don't fancy at all.

In the color scheming of your rooms, often you will find the need for a bit of strong color, placed higher than the furniture, and on some wall

which is unbroken by a window whose draping would have supplied just this need. Here it is then that you find the opportunity to hang a strip of fabric of just the right color, or to stand on the floor a tall decorative fabric-covered screen which will lend its height to the accenting of the wall with its brilliance of hue. Since we have proved the true beauty of walls that are for the most part quite neutral and pale, the bringing of richer color in such ways to accent them provides us with just so much more help in our effective color scheming. A panel of stunning fabric placed over the mantel, or over a sofa, over a radiator, or over a table on some long unbroken wall, is not only capable of adding a great deal of character to the room, but often it will take the place of a sufficiently large picture which is lacking, or, hung behind a small picture or mirror or wall-clock, the piece of fabric will enable such a small object to be used in a space that is really too large for it otherwise. The fabric-covered floor screen, either three or four fold, may be used in drawing room, living room, dining room, or bedroom. And besides its own most definite uses, it imparts to the room an undeniably decorative charm.

Among the final steps in color scheming the bedrooms are found, first, the bedspreads of color. Since we have realized the decorative influence the colored counterpane exerts in any bedroom, we wonder at our having endured white ones for so long! Even when a light bedspread is decoratively desirable, it is always more lovely when off-white, and tinged instead with some suitable pale color. But very frequently counterpanes may show color which is much deeper, and very much allied to the other room colors. Orinoka bedspreads of color may be found ready to use, from woven Colonial bedspreads to lovely, lustrous and gleaming spreads of pure color striped with softly harmonious hues at each side. Or if you prefer, you can make your own bedspreads out of stunning Orinoka taffetas and quilted taffetas, satins, or damasks, chosen to match the fabric you have used in the room. And in this case especially, you'll want that final touch of bedroom sophistication, a dressing table flounced to match your bedspread!

Edith Davis Seal

THE ORINOKA GUARANTEE

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.



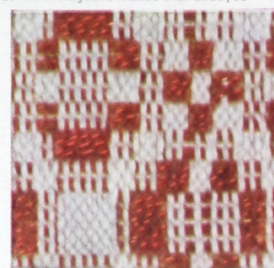
[23]



Orinoka Provincetown Toile No. 9369/1



Orinoka Rayfield Gauze No. 1516/41



Orinoka Bedspread No. 9368/8



Orinoka Small Figured Tapestry No. 8778/600



Orinoka Quilted Taffeta No. 2555/119



Orinoka Raydale Taffeta No. 5265/1220

For your protection in buying draperies, it is important that you insist on seeing the Orinoka Guarantee Tag which is attached to every bolt of genuine Orinoka Guaranteed Sun-and-Tubfast Drapery Fabrics. Ask the merchant to show you this tag when you purchase drapery materials.

SOME HELPFUL SUGGESTIONS

DRAW CORD EQUIPMENT. Where casement draw curtains are hung on a sash so low that they may be drawn open or closed by hand, draw cord equipment is unnecessary. Otherwise, one needs about 7 yards of pulley cord for average size window, two "egg drops" to weight ends of cords, and a pair of brass pulleys which are fastened at each end of rod. Cords are run over pulleys and through rings, as shown by fig. (1). Knots are tied on center rings to insure curtains closing properly. Several pairs of casement curtains may be operated by one set of equipment.

SASH OR GLASS CURTAINS. Curtains close to window may be shirred over rods, with shallow heading above rod, or hung on brass or bone rings, but not less than a 2-inch turnover at the top. Goods should be turned double; for a 2-inch turnover a 4-inch allowance must be made on goods. Put up rod inside window frame, where possible, using "socket fixtures" fig. (2B) and $\frac{3}{8}$ -inch rod.

DOUBLE SASH CURTAINS. Where two sets of curtains are hung at window—one on upper and one on lower sash—the under curtain-rod is fastened on lower window sash. When sash is raised curtain goes up with it. Use "outside" type fixture, fig. (2A). Top rod is preferably fastened by "socket" fixtures inside window casing, fig. (2B) but may be on upper sash with bracket fixtures. Both curtains are headed similarly. Hem of upper curtain hangs over heading of the lower.

ON ESTIMATING YARDAGE. 100% fullness is usually allowed. If material is heavy 75% will suffice. Where less fullness is used curtain should have shirred rather than French heading. Where side curtains are intended to draw over a group of windows more than one width of goods must be used. When side curtains are merely for decoration use a half-width of 50-inch goods for each curtain. If curtains hang under valance they may be less full, fullness being distributed in box pleats to which 1-inch rings are attached, fig. (3).

ALL DRAPERIES should be held in place by means of small rings sewed at upper outside edge of curtain and another at lower outside edge, both fastened into small cup hooks set into the woodwork, figs. (4B and 5B).

HEADINGS. "French Heading"—where fullness of curtain is taken up by pleats, figs. (4A and B). Should be about two inches deep on soft, thin materials—up to 4 inches, depending on heaviness of goods.

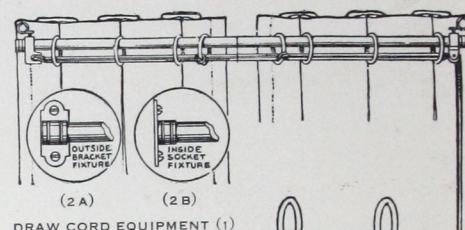
SHIRRED HEADING—where curtains are hung from rings—as with Casement Draw Curtains, has fullness held in place by a tape stitched to back, with rings attached; or may be shirred over cords to which rings are sewed, figs. (5A and B). Tape or cords are cut slightly longer than the width of the rod.

RODS TOP AND BOTTOM. At French doors, hall doors and windows where curtains are left free to blow out, they may be shirred tight over rods top and bottom. Leave a heading below bottom rod to correspond with top. Use "flat brass strap," fig. (6).

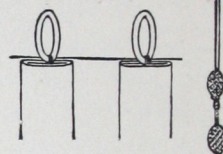
DETERMINING LENGTH. Glass Curtains should just escape window sill. Casement curtains escape sill if hung inside casing, or come to lower edge of wood trim if hung on outside of frame. A curtain reaching floor is always formal treatment. Long curtains without valances increase height of room. Short draperies with deep valances have effect of lowering ceiling. Short draperies should reach to bottom of wood trim.

CONCERNING VALANCES. Whatever shape or size valance, hang on separate rod allowing curtains to hang free on own rod. Else tack it to a lath or valance board, necessary when the valance is shaped or fitted. A simpler plan is to buy double rods, with two attachments on one set of fixtures, the "goose-neck" being most desirable. Where valance is scalloped or shaped along bottom edge, pattern of goods and shape and size of window must be kept in mind. A paper or muslin pattern should be used in cutting goods. *A better plan is to buy Orinoka ready-made brocaded and shaped valances. These valances are made in a variety of color schemes to harmonize with almost every drapery fabric.*

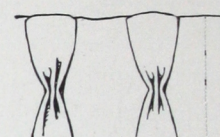
IRON CURTAIN FIXTURES have become increasingly popular for both curtains and wall panels, especially in rooms showing an Italian or Spanish influence (see illustration on page 8).



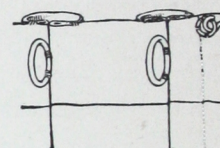
DRAW CORD EQUIPMENT (1)



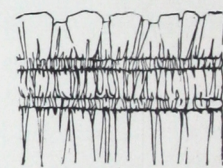
BOX PLEATED HEADING (3)



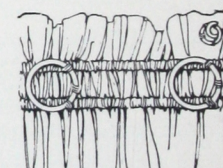
FRENCH HEADING
FRONT VIEW (4A)



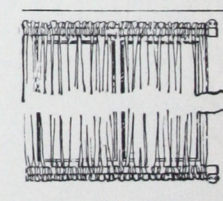
FRENCH HEADING
BACK VIEW (4B)



HEADING SHIRRED OVER
CORD FRONT VIEW (5A)



HEADING SHIRRED OVER
CORD BACK VIEW (5B)



FLAT SHIRRING, TOP AND
BOTTOM (6)

Eaton's Drapery Department
Offers You These Services

DID you know that in Eaton's Drapery Department there is a Special Order Shop? That here are displayed the very newest ideas, the very latest thoughts in draperies? Rodier's newest, most subtle weaves—the smartest, most modern damasks straight from Paris—vivid crewel embroideries from England—lustrous silks from China—all the fascinating, latest designed fabrics are here. From them you may make your selection, choose whatever fabric you think will add that completing touch of charm to your rooms, and in an incredibly short time the Special Order Department will have it for you.

This Special Order Department is our latest service for our customers—our regular stock of fabrics is even larger and more varied than before. Damasks, taffetas, reps, silks—all the most wanted materials are here in a comprehensive selection of color and pattern. The Special Order Department deals only in the fabrics that are so new there has not yet been time to stock them in large quantities.

Then there is the Chintz Shop. That delightful place where every type of chintz imaginable is on display—the new pastel tinted chintzes, the daring modernistic ones in great flashes of color, and the old favorites, the flower bouquets from English gardens and the dignified period designs. Whatever you want in chintzes you are sure to find it here.

The Drapery Department also provides a service in the making of slip covers and drapes, and will advise on the selection of proper drapery fabrics for different rooms. Examples are given in this booklet. Suggestions will be submitted at no obligation and all the tasks of measuring, making and hanging will be assumed by Eaton experts.

Eaton's Drapery Department offers you a complete selection of designs and colorings in all types of drapery fabrics and every assistance in the selecting and arranging of these fabrics. We invite you to make use of the services offered here.

THE T. EATON CO. LIMITED
CANADA

DIGITIZED
BY
APT

Digitized by:



ASSOCIATION FOR
PRESERVATION TECHNOLOGY,
INTERNATIONAL

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

www.apti.org

From the collection of:



CANADIAN CENTRE FOR ARCHITECTURE /
CENTRE CANADIEN D'ARCHITECTURE

www.cca.qc.ca